The first line of defense of any country is its intelligence agencies. It is the warning system of its survival. Its men and women are the great unsung and unrecognized heros of this nation. There is no greater service or higher calling than the FBI or CIA. It is the noblest of professions and the personification of patronism. destruction or harming of its operations or capability will destroy the society which it was created to serve. is imperative that organizations like the CIA and FBI are unhampered in their work and receive whatever help is necessary from the government and have a well disposed and understanding public supporting them in their undertakings of protecting the great nation which they serve. Intelligence organizations are both offensive and defensive in nature and must be properly utilized in both capacities. is and should continue to be one of the most important and effective weapons in the United States arsenal. true that the Allende government in Chili was replaced by the plan or with the aid of the CIA, it was one of the most brilliant and beneficial things that could happen to this country. A great service was done this nation. obligation of government to protect its' people and the demise of any government who expropriates U.S. property and adopts continual anti-U.S. stances is a benefit to this nation as a whole. It is the job of the CIA to be informed, equipped and able to act in U.S.' interest throughout every country

in the world. It is necessary for the CIA to know all about the people in charge, their opposition and everyone's future intention toward the U.S. It is their duty to help those who will be pro-west. Intelligence is a long process and involves years of planning and great patience. Pro-western governments are the subject of constant attack and harrassment by Soviet agents who receive little criticism from our press, Congressmen and Senators. I cannot understand the massive outcry against an organization which is protecting our way of life. It is my personal opinion that the actions of certain Senators to attract personal publicity to the detriment of the CIA are unconscionable and ill advised. the covers of agents borders on treason. They were not looking for information, they were running a witch hunt to attract personal publicity for their own selfish ends. attitude of to hell with the country probably caused the death of at least one CIA agent. Any man with so little conscience should be recalled for he has proven himself unfit for office. Unfortunately, in his doing this he gained the support of our misguided press who attacked the CIA in every way they could and the general public got a totally distorted view of the CIA. They defend this action by claiming the peoples' right to know. I believe on intelligence matters it should be changed to the need to know from the right to know. Now not only did the CIA get a constant unjust bombardment by the press, but the public was deluded

with the secret agent movies. Robert Redford did a movie "Three Days of the Condor" in which the CIA kills its own agent and is generally portrayed in an unfavorable light. It is unpardonable in the mind of the public for the CIA to kill other Americans who are part of their own organization. This type of film is less than helpful to the image of the CIA. On top of all this, an ex-agent wrote a less than flattering book about the CIA's operations. This was a big seller. So because of these various situations it has become popular to attack the CIA. As you know, public support is essential to not only the effectiveness of the CIA but to its ability to grow to meet the ever expanding job in a world that is becoming more and more hostile to the U.S. and its' interest. The main problem lies in the education of the people to the necessity and great value of the CIA and its' operations. To obtain a favorable public image and a sympatic congress is of utmost importance to the effectiveness and long term survival of the CIA as we know it today.

The problem is to make this nation aware of not only the necessity of the CIA but also the high quality of professional people involved within the CIA. We want to make the average person feel that he would like to be an agent. In other words, the CIA operation and operatives must develop a hero image. An example of how this was done in another difficult situation is interesting. During World War II it was extremely difficult to get tail gunners for the Bl7's.

The position had a high mortality rate and had no glamour.

As a result, no volunteers could be found because the public image was terrible. At a big dinner an Air Force General was bemoaning the problem to a major movie producer, he felt he could solve the problem and produced a movie called "Tail Gunner Charlie". Charlie became a national hero and the Air Force had such a deluge of requests for that position that it became the number one requested position on the plane. Proper public relations can accomplish any purpose. The mind of the average person is changed by emotion, dreams and hopes, not by mere facts. If this were not true and facts spoke for themselves, the CIA would enjoy far higher public esteem than now.

Obviously, you cannot go out and say we are wonderful, you have to have a medium of communication that makes everybody else say you are wonderful. To have that medium successful, you have to have something of interest and something people can identify with.

To reach the greatest number of people quickly for lasting effect, a movie has proved to be the best medium.

To be successful you must produce something of interest to all for obviously no benefit is derived if just a few people see your product. Enclosed is a book which can be adapted to fulfill all objectives. When done properly 10 to 25 million people will see it in theaters and another 40 million to 60 million people will see it when it comes to television. The book sales could be another 2 million or

more. This type of favorable exposure will be enormously beneficial to the desires of the CIA and a great positive good for America. The book that would be the most beneficial for the country is "Shade of the Palms". The two main characters Julia Weston and Steven Brandon and probably Mrs. Rogers would probably be changed from English to American. The trade talks would be economic ties with the U.S. Brandon would be a patriot trying to help his country and would be a deep cover agent for the CIA whose cover is never discovered. Actions and brillance save strategically located Thailand for the West.

The benefits of doing "Shade of the Palms" are as follows:

1. It is a romance in the purest sense. Romantic novels have had a huge increase in sales over the last few years and the trend is for the continued increase over the foreseeable future. It is interesting to note that 60 Minutes had an interview with one woman who sold 70 million romantic books to women. Imagine the box office draw that a good romance picture involves. The market place as of now has almost no pure romance pictures and the public is ready for this type of entertainment. The dirty talking porno films of the last ten years are about finished because the public is saturated with them. They are looking for romance more than sex and the American book buying taste is the second most romantic country in the world. Look at Rocky,

the biggest sensation of the year it had no swearing or sex scenes. It was about a man who tried to be somebody and loved a shy girl. It was the pro-American picture and this is what the public wants. They are tired of having the country run down. They want inspiration. "Shade of the Palms" provides it. It is a proven product and the author, Roberta Leigh, is one of the most popular romantic writers in the Western World, her books have sold in the millions of copies. She commands an extensive following and has proven appeal to women.

- 2. The book has excitement and mystery. In a recent study by the movie studios mysteries and romance were picked as the two top box office draws over the next five years.

 In "Shade of the Palms" we have both.
- 3. Steven Brandon is every girls hero type. He is strong, smart, romantic and good looking. He is totally dedicated to his country and the type men would want to emulate. In short, he is a hero to all.
- 4. Julia Weston is the girl on the pedestal, beautiful, totally feminine, brave and loyal. She is the type men dream of eventually of having for their soul mate. There are other elements that can be introduced as long as it stays within the framework of this exceptional romantic mystery novel. One might easily introduce a not too attractive Senator who blows an agent or agents covers by stupidity and bad advice. If his actions cause the death of agents,

sympathy develops for the CIA. Outrage is felt by the viewers toward the Senator and they are strongly against his interference. He can become an obstacle to American success by his lack of understanding.

Also, a great deal can be done with Kim the Communist He can say the U.S. has lost. Any country that is so unintelligent as to destroy its' own intelligence system is doomed to failure. It is excellent to have a Communist saying these things when he is about to kill the heroine the public likes. It gives credence to the value of the CIA and brings home the point of the danger of ill-advised people meddling in the affairs of the CIA operations. If the picture is done subtly it will produce its' desired effect and develop for the CIA a large reserve of goodwill in the American people. It will also do a great deal to silence its critics and win it new friends. So as you can see, "Shade of the Palms" has all the elements of a major success. It has the viewers interest in the romantic story. It has suspense and mystery that will keep the viewers attention. It has the American triumph because of CIA involvement and gives a patriotic feeling and a sense of hope to the audience.

This type of movie is the best thing that can happen for America especially if it can be done at no long term dollar cost to our partner. In closing, let me say, things change if men of goodwill try. The country can do better and fair recognition of our intelligence men and women will

happen if the right road is followed. Unfair attacks against the CIA will be unpopular and will diminish. Let me further say, Edison did not complain about darkness, he did something about it. So shall we, and this presentation is how, success can be achieved.

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The next important step after the acquisition of an excellent story is the obtaining of adequate financing.

The quality of the film will be greatly affected if compromises must be made because of inadequate capitalization.

The film's appear will suffer and so will the attendance.

However, with adequate capitalization you are able to hire the best and most experienced people in the field and are not forced to take any second-best people. Another important point is that with adequate financing you are able to pick and choose among the best to develop a compatible team that mentally has not only the same goal in mind but envisions the same route to that goal.

As I know you will agree, it is important to keep control of your project throughout. You are able to keep control of your script by breaking it down into four parts:

(1) an outline of the book, (2) a detailed draft of the screenplay, (3) a first draft and, (4) a finished draft with rewrites. In this way you are able to get the desired effect as you progress. If problems arise, you know early enough to change the writer or to guide him more along the lines of our thinking. It is important that an adequate advertising budget be allocated. This can be, as you know, supplied by the distributor in which case he decides where it goes, or it can be put up by us and obtained back off the top of the gross. If the distributor allocates the monies for advertising, it is possible for him to give a completely

distorted view of the movie because of his desire for exploitation. Such was the case in the advertising for a movie called "Sara". The movie was excellent and the advertising gave it an impression that it was a sex picture which it was not. Many people did not go to see it because of the errors in the distributor's advertising program. If we handle the advertising ourselves we can convey the impression we want. In either case, it is important that an adequate advertising budget be allocated. I was told that Airport had a \$5 million advertising budget and only because of this was the picture profitable. Rocky had about \$2-2-1/2 million advertising budget and it jumped the attendance considerably. A good film with minimal advertising will sell by word of mouth and a good attendance can be expected. But a good film with a generous advertising budget will do fantastically well. The money returns big dividends by increasing attendance many fold.

Attached to Appendix A is a proposed budget I believe to be realistic to producing the film. There are many ways which it can be financed. It is important, and I know it will be no problem, to make sure the financing is friendly to our objective. It is best that the various possible areas be explored in person. I have no doubt that we are on the verge of a very major success. A success that can be only of great benefit to the United States as a whole.

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STUNT CO-CRDINATOR 12 WKS 1000- 12,0		The sea of the sea	- 	 	 					
STUNT CO-CRDINATOR 12 WKS 1000- 12,0	-				 					
STUNT CO-CRDINATOR 12 WKS 1000- 12,0	1							~		
STUNT CO-CRDINATOR 12 WKS 1000- 12,0		630-02 STUNT ADJUSTMENTS	 							
12,0 12,0 13,3			·	 	 				3.5	
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TOTAL 630-02 BITS (TRANSFERED TO PAGE NO. 3) TOTAL, 700 EXTRAS TOTAL, 755 WARDROBE (TRANSFERED TO PAGE NO. 10) FRINCE SEREFITS: ABOVE - THE - LIME 7.8 5 ACTORS NRTSERS PRODUCTES 25.35										
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TOTAL, 700 EXTRAS TOTAL, 750 EXTRAS TOTAL, 755 WARDROBE (TRANSFERED TO PAGE MO. 10) TRINGE SEREFITS: ABOVE - THE - LIME 113,06										
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CTRANSFERED TO PAGE MO. 10)		TOTAL 755 WARDINGS								
7.8 5 ACTORS 81,705 NRITHERS 21,705 PRODUCTES 25,35		(TRANSFERED TO PAGE NO. 10)								
7.8 3 ACTORS \$1,70 WRITHERS 21,53 PRODUCTES 25,35										
7.8 5 ACTORS 81.70 WRITERS 21.55 PRODUCERS 25.35	FRINCE	A SUCCESSION AND ADDRESS OF THE PARTY OF THE		-					12 75	
WRITERS S1,700 PRODUCERS 21,500 25,35	INNUE	SENCETTS: ABOVE - THE - LINE					MATERIAL PROPERTY.	×	1/1/0	
WRITERS S1,700 PRODUCERS 21,500 25,35		7.0	3 5 A7	<u>ಇಗಿಗುವ</u>						
PRODUCERS 21,45 DIRECTOR 25,35 STUNT 27,68 1,20				ITERS					81,70	
DIRECTOR			PF	CODUCERS	3	The state with the party of the state of			<u> </u>	
STUNT 27,000 1,200			D3	RECTOR					52127 27 75	
			S ⁿ	UNT					1,20	
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Start	imulation Date				Α.				
Fine	shing Date		OPERATING ST	AFFS					···
Came	era Days				Titl⊕			····	
Acet. No.	TITLE	HAME	PATE PER WEEK (Incl. Overrime)	Proporation	Shooting	Editing	TOTAL	AMOUNT	TOTAL
705	PRODUCTION			7 47 194	Period	Period		Accumulation	
_01	SECRETARY	Local	150-		I				
		110041			 		50	 	3,00
02	UNIT PRODUCTION MGR. Guild Per diem	. 	2000 - 28-	16	13	8	37 37		74,00
			20-	 	 	 	 37 	<u> </u>	1,036
03	Ist ASST. DIRECTOR Guild Per diem		1250-	4	13	2	19		23.75
			28-	 	 	 	19		532
04	2nd ASST. DIRECTOR	Local	500-	2	13	1	16		8,000
_ ~				 -	 		 		
04	PRODUCTION ASST.	Local	100-				13		1,300
05	DGA BENEFITS	8.3 %						 	8,309
06	SCRIPT SUPERVISOR	#	850						
			030-	2	13	11	16		13,600
09	APPR. ASST. DIRECTOR								
	DIRECTUR								
			-						
								TOTAL 705	1233,527
710	CAMERANEN							Accumulation	1-11161
01	DIR. OF PHOTOGRAPHY	1	3500-	2	13		1,5		52,500
		2nd Unit	750-		3		3		2,250
02	CAMERA OPERATOR	 	1500-	1	13		14		1 21,000
		2nd Unit	500-		3				21.500
03	CAMERA ASSISTANTS								ļ
	Tech Rate		1.250	1	_13	1	15		18.750
	(2)	2nd Unit	1000-		$-\frac{13}{3}$		13		13.000
06	STILL CAMERAMAN		1750-		$-\frac{3}{13}$		13		2,400
		Rentals	200-						2,600
08	CAMERA RENTALS	Portraits	1500-		2		2		3.000
		PANAVISION	3800-	1/2	13	1/2	1/4		57,200
	2nd Camera	STEADY-CAM	2500- 300- p.d.		3		3 [1 7,500
		SPECIAL LENS	300- D.d.				_20_d		ź,000 5,000
09	CAMERA SUPPLIES								1
								····	2.500
12	CAMERA MAINTENANCE	Mechanic	850-		13		13		11.0=0-
									
								·	
15	SET DESIGNING		=======================================		+				225,000-
01	ART DIRECTOR		1000					Assumulation	1
			1750-	- 6	13		21_		36,750-
02	SKETCH ARTISTS	Local	500-	<u> </u>	2		8		- 200-
03	SET DESIGNERS		1						
04	RESEARCH	ļ							2,500-
05	BLUEPRINTS & SUPPLIES				T				
									-1,500-
60	CONST. COORDINATOR		 						12,200-

Startin	nulation Date	-	Product	on No.		PAGE NO. 6
ACCT.	o Days SET OPERAT	TIONS	Title			
ие. 725	DESCRIPTION SET OPERATIONS	TIME	R	78	THUOMA	TOTAL
01					Accumulation	+
-	FIRST COMPANY GRIP	2-13-	1 100)_		16.000
	SECONO COMPANY GRIP					
02		2-13-	1 850)-		13,600
<u>02</u>	COMPANY GRIPS Local (4)	2-13	300		1200-	12.000
						-0.000
03	CRANE GRIPS	13	800	-		10,400
04	EXTRA GRIPS					
24	FRE RIGGING GRIPS					
5	CAMERA DOLLIES Fisher					3,500-
8	CAMERA CRANES	1.4	150-			2.100-
6		8	1,000			3.000
	INSERT CAR					
11	DIFFUSION AND TARPING		13	CIN	MOBILE	
<u> </u>	GRIP EQUIPMENT RENTALS			- 1	MOBILE	
,	ABILITATION					
#	GRIP EQUIPMENT PURCHASES					5,000-
	GRIP BOX HENTALS					
#	CRAFT SERVICE MAN Local (2)	1-13	1.50-			1.000-
- -	SET CLEANING				300-	<u>-1200-</u>
- 1 3	STANDBY HURSERYMEN Local	6	100			250-
5	TANDBY PAINTER		100-	_		600-
	RUSH RENTAL					
3	ET WATCHMEN, POLICE, AND FIREMEN (CO.S.) (2) Police Local (I)	10	100-	1	200-	
	POLICE Local (4)] ()] ()	125-		500-	3.900- 5.500-
_!	TANOSY EFFECTS MAN					
	TAMPEY PROPERKER					
	ECTRICAL HOOKUPS					
	T HEATING AND AIR CONDITIONING			-		
						-,000-
MO	VE AND INSTALL DRESSING HOOMS			-		
ws.	CELLANEOUS EXPENSE			-		
						2,000-
		#		T		

Starting Finishie	plation Date ELECTRIC Date AND Days SPECIAL EFF		Production N		
ACCT.	OESCRIPTION	TIME	RATE	AHOUHT	TOTAL
730	ELECTRICAL			Accompletion	
01	GAFFER	2-13-1	1000-		15,000
02	BEST BOY	2-13-1	850-		13,000
03	ELECTRICIANS Local (6)	1-13	300-	1800-	25,200
04	PRE RIGGING ELECTRICIANS LOCAL (4)	5	250-	1000-	5,000
05	GLOBES AND SUPPLIES	73 Days	200-		15,600
06	STUDIO POWER				
08	ELECTRICAL EQUIPMENT RENTAL				
09	ELECTRICAL PURCHASES				1,50
12	GENERATOR OPERATOR				
07	GENERATOR RENTAL				
07	GENERATOR GAS	78 Days	150-		11,70
25	MISCELLANEOUS EXPENSE			The state of the s	5,00
	Electric Box				1,50
735	SPECIAL EFFECTS			TITTAL 730	£6,20
01	SPECIAL EFFECTS MAN	13	1000-		13,50
02	ASST, SPECIAL EFFECTS MAN I.OCR.L				1,00
08	SPEC. EFFECTS EQUIPMENT RENTAL				<u> </u>
09	SPEC, EFFECTS PURCHASES				
10	SPEC, EFFECTS BOX RENTAL				2,35
77	ADDED SPEC, EFFECTS: (TRANSFERRED FROM PAGE 1)				
				TOTAL 735	2. 5

Stort Fini	umulation Date ting Date shing Date		ACT	ION P	ROPS					
Accs Ho.	era Days	SCRIPTION			CHASED OR				and August	
750				MANI	JFACTURED			MAINTENAN	CE	TOTA
						<u> </u>			Accumulation	1
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	AC	CCUNT # 750		P	ROPS					50,00
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	ACC	CNT # 745								
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		SET DRESSER Local Help (	4)	19	wks wks	1000-		•	<del> </del>	19.000
			4)	1-19	WKS	250-				19,000 19,000
		DRESSING							1	25,000
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		TOTAL MAT	ERIALS							
	TITLE	ВИАН	PER	TE	number of w	rake er kees	iy 531 19. 81	Cumulation date		
			(Incl. O	ertima)	Period	Shearing Parled	Edition	TOTAL		<del></del>
-	DECRETZY WATER						<del> </del>			
	PROPERTY MASTER		1.00	0-	6	13	2	21		21,000-
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	ASST, PROP, MASTER		<del> </del>				<u> </u>			
		Local (2)	34	0-	- 3	13	1	18		2,600.
2	ADDED LABOR							-		
	SPACE CABOK	Mise.						-		
										2,500-
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ACCU	mulation Date						·				PAGE NO
Starti	ng Date			14.	ADDOG	ne		٩	roduction No.		
F 1715	hing Date ra Days		-	49	ARDRO	BE		Ti	itle		
Acc.							-				<del> </del>
755		DESC	RIPTION			ASED OR ACTURED		ED	OPERATION .	AMOUNT	161
733	<del></del>									Accumulatio	-
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			WARDROBE MAN	UFACTUR	AND	PURCH	ASES				<del> </del>
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	ALLOWANCE FOR	BITS AND EX	TRAS								************
	WARDROSE (TRAN	SPERRED FR	OM PAGE No. 4)		<del></del>		<del></del>		ret restrant heretoer and a sec	<del> </del>	
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			TOTAL MAT	ERIALS			······································		***************************************	<del> </del>	
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#				(Inch Ov	errice)	Postp	Peried	Farin	TOTAL		
1	WARDROBE MAN			<del></del>		·	+			<b> </b>	
				1,000	- 1	- 6	13	1 2	21		23.61
				<del> </del>			<del> </del>				
2	WARDROBE WOMAN										
	ELIDEDADE VOMAN			850		<u> </u>	13	+			
	<del></del>										<del></del>
						<del></del>	<u> </u>				
3	ADDED LABOR		Local (2)	175	-	2	7.7		75		
			7: 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-	<del> </del>			<del> </del>				
4	WANDROBE DESIGN	ER	EDICH HEAD					<u> </u>			33 34
	SEAMSTRI	<del></del>		1							<del></del>
	ರದಲ್ಲಿಗಳು	الدديد	Local	125	i				1.2		

Accumulation Date Starting Date Finishing Date Comera Days	rc	CATION:	5	Production i	No		
DESCRIPTION	TIME	775-01 SURYEY	778-02 Stapp	77543 FEES	778-44 HOTEL	778-43 CATERING	775~06 MEALS
Accumulation							
SURVEY EXPENSES:					·		
Air Fares 1/C (10)		23,360-		l			
Rooms (8)	2 wks				3.920-		
Per Diems (8)	2 wks						2,60
Miscellaneous		2,000-	<del>}</del>	Ļ			
LOCATION STAFF:			<del> </del>	<del> </del>			
			<b></b>	<del></del>	F1 4 40 1240 - BANKE		
AUDITOR 850-	6-13-4		19,550-				
Union Fer Diem 28-	23						£.
FIRST AID MAN Local	. 13		3,250-				
OCCIOS CORSTANIA							
OFFICE SECRETARY Local	23		3,450-				
POLICE In Act. # 725-15							
watchmen In Act. # 725-15							
ACCUST ACT LAND							
contact man 750- Union Per Diem 28-	18 18		13,500-	ļ			
OUTOU Let Diem 50-	70		<del></del>	·		<del></del>	<u></u>
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LOCATION FEES:				50.000-			
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LIVING EXPENSES:							
2111112 EVI 211222		····					
LIVING ACCOMMODATIONS							
STARS (2)			IN ME	AL ALLOW	ANCE		
35- Stunt Gaffer Co-A- Stars (5) 25- Supporting Players (10)	13				15,925-		·
25- Supporting Players (10) Producer - Exec. Producer	- 2		F17 - 7	COLLEGE	12.250- 610 <b>-</b> 01-0	<u></u>	
35- Assoc, Prod Prod. Mar.	21		TiA V.	COUNT	10.290-	£	
25- Crew (25)	14		**********		61.250		
Director			IN AC	COUNT	610-01-0	2	
MEAL ALLOWANCES					\		
1000- STARS (2)	1/4						2,8,5
30- Stunt Gaffer - Co-A-Stars	13						13.6 9.6
20- Supporting Players	7				<u> </u>		9.6
Producer - Exec. Producer  30- Assoc. Prod Prod. Mar.	<u> </u>	<del></del>	1N AS	COUNT	610-01-0	<u> </u>	3 - 2
30- Assoc. Prod Prod. Mgr. 20- Crew (25)	21			<del> </del>			
Director		· · · · · · · · · · · · · · · · · · ·	TH AT	COUNT	610-01-0	5	42/4
				TYXXII	**************************************	<del></del>	-
CATERING EXPENSES: Guests (5)	78 Day	a a				1,950	
LUNCHES Local Actors (10)	ry pay		<del></del>	<del></del>		3.900	<u></u>
Local Grew (40)				<del> </del>		15.600	-
-10 Extras (40)	11			1		10,500	-
COFFEE & DOMUTS 150 per day	19	<del>, , , , , , , , , , , , , , , , , , , </del>			· · · · · · · · · · · · · · · · · · ·	15,200	<del></del>
Caterer Mileage				1,500-	-		
Tax				2,500-			
OTHER COSTS							
Bank Charses				3,500			
	7	25,360-	39,750-	1 50 500	103,635-	56,150	113

Accumulation Date		LOCATIO	ONS			No		
DESCRIPTION	TIM	775-01 AIR FAR		75-10 HICLES	778-12 DRIVERS	775-13 SERVICE	775-14 THANS.	775-18 OTHER EX
								<del> </del>
TRANSPORTATION:		<del></del>						
AIR FARES Staff (8) 233						-	<del></del>	<del></del>
ARR FARES Staff (8) 233 Cast (18) 233 Crew (25) 162	5-1	18,68 42,04						<del> </del>
Crew (25) 162	Ď=	40,50						
2nd Unit (3) 1620	)-	4,86						<del></del>
1437- Additional (10) 2335- (5)		14.37					<del></del>	+
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VEHICLES AND DRIVERS					~~~		<del></del>	
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CL 2 - 1			<del>- 1 - 5</del> 2	, 555-	.000 وريد	]	+	+
Shipping			10	,000-		<del> </del>	<del> </del>	<del>†</del>
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CGADING & UNLOADING							<del></del>	5,000-
FILM SHIPMENTS								2,000-
	<del> </del>							5,000-
FUEL, MILEAGE, MAINTENANCE	<del> </del>	<del></del>				10,000-		
EQUIPMENT SHIPMENTS			1			10,000-		
Pick-up & Deliver							5,000-	
PARKING, TOLLS, TAXES	1	<del></del>					3,500-	
Permits		<del> </del>	<del></del>				2,500-	
Excess Baggage HER EXPENSES:							1,000-	5,000-
IND TALENSES:	<b> </b>	-	-					<u></u>
RENTAL OF OFFICES 1000-	6 Mos	<u> </u>	<del> </del>					
			+					6,000-
			1					
TELEPHONE & TELEGRAPH			-					
		<del> </del>	+					7,500-
OFFICE EQUIPMENT & SUPPLIES			<del> </del>					
PROJECTION EXPRESSES								2,000-
PROJECTION EXPENSES 50- per day	78 dav	3						3,000-
MEDICAL EXPENSES	<del></del>		<del> </del>					
								1,600-
WEATHER PROTECTION								
GRATUITIES								
axis	<del></del>		<del> </del>					2,500-
. Brokerage Fees			<del>                                     </del>					2,-00-
Duties				_				12,5002 5,0004
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Fini Can	tring Date ishing Date ishing Date nera Days		PERATING STA			ection No.		•	PAGE HO.
Accs. No. 760	TITLE	NAME	PER WEEK (Incl. Questime)	number of a Properation Period	Shooting Period	Editing	TOTAL	AMOUNT	TOTAL
	MAKEUP AND HAIR							Accumulatio	
01	MAKEUP ARTIST		1250-	1/2	13	1/2	14		17,50
02								<u> </u>	
	BODY MAKEUP ARTIST								
04	HAIR ORESSER	Local	500-	1/2	13	1/2	14		7,00
05	ADDED LABOR	Local (2)	200-						
					13		13		5,200
06	WIG AND HAIR COSTS	Including Ha	r Dryers						2,500
09	MAKEUP SUPPLIES								1,000
10	SPECIAL WORK	Appliances/L	lfts						750
765	PRODUCTION SOUND							TOTAL 760	33,950-
01	SOUND MIXER		1500-	1/2	13	1/2	14	Accumulation	21,000-
02	BOOWMAN		900-		13		13		11,700-
03	SOUND RECORDER								
									***************************************
04	CABLEMAN	Local	175-		13		13		2,275-
05	ADDED LABOR							· ·	
06	EQUIPMENT RENTAL								
		Miscellaneous	xpendables	inaludár	Va. Davi	3017 7			5,000-
07	OTHER COSTS				DIV	· 611 - 6	CLETTE	5	750-
35	PRODUCTION FILM							TOTAL 765	40.725-
01	NEGATIVE RAW STOCK	4 M' per day	312 M' @ .	1866			===#	Ldeumulation	€8,21 <b>9</b>
)2	DEVELOPING	Still Film 3 80% of Act # -01	75- per week 250 M	9 .087	0				925-
		Force Develop 20 Stills	0% of Act #	<u>-</u> 02 5	0 м' ⊚	.0268		.1247\	21,975- 1,346- 3,500-1
3	PRODUCTION DAILIES	60% of Act # -02 Corrected Dailies	150 M' s 105 of Ac	3 .119 t = -03	5 15 м <b>'</b>	9,13	22 7	.2520\	17.970- 1.369-
4	MAGNETIC SOUND TAPE	1000 Rolls ⊉ 2.00	<u> </u>		~				2.000-
5	SOUND TRANSFERS AND MAG	HETIC STRIPE 300 A	4' ÷ .036						10,300-
$\Box$							7	OTAL 785 1	18,762-

			PAGE HO.
Startic Finish	mulation Date TRANS., LIVING EXPENSES, Production No		
Camer	ra Days TESTS & PROD. FRINGES Title	· · · · · · · · · · · · · · · · · · ·	
770	TRANSPORTATION		
	THAT OF TATOL	Accumulation	
01	MESSENGER SERVICE	·····	1,500
			,500
	OTHER TRANSPORTATION		
	PRE PRODUCTION: Personal Cars - Warirobe and Props Set Dresse	<del></del>	
	Art Director etc.		2,500
			2,500
	PRODUCTION: Gas and/or Mileage		1,500
·			
			<del></del>
	POST PRODUCTION: Editorial Services	···	
	274 VVL 404 DC: 1 1000		4,500
28	AIR FARES Producer - European Trips - Three	·	10.000
	" New York Trips		3,500
<del></del>			
		***********	
-		TOTAL 770	21,000-
790	LIVING EXPENSES	Accumulation	
01	PER CONTRACT		
		·	
		***************************************	
	IN OTHER ACCOUNTS		· · · · · · · · · · · · · · · · · · ·
02	OTHER EXPENSES		<del></del>
	PRE PRODUCTION:	-	
	PRODUCTION:		
			·····
	POST PRODUCTION:		
		TOTAL 790	
900	TESTS	Accomplation	}-
		MARKET HISTORY	···
	II		
11			
		There are	92 228
793	PRODUCTION PAYROLL FRINGES	TOTAL 900	25.700-
795	PRODUCTION PAYROLL FRINGES FOLLYWOOD A.SE 38%	Accumulation	
795	#ollyweed A SE 38% Hellyweed 7.8%	Accumulation	.07,::0= 10,2=7=
795	Follyweed A7SE 38%	Accumulation	.07,::0= 10,2=7=
798	#ollyweed A SE 38% Hellyweed 7.8%	Accumulation	.57,179=
795	#ollyweed A SE 38% Hellyweed 7.8%	Accumulation	.07,::0= 10,2=7=

5101111	nulation Date		EDITING, MU	SIC &	Produc	tion No.		•	
Comer	ning Date	·	POST PROD. F	RINGES	Title_		·		
===			<del></del>					- 2	
Ne.	TITLE	NAME	RATE PER WEEK (Incl. Quertime)	Preparation Period	Shooting Paried	ent to eacur Editing Period	TOTAL	AMOUNT	TOTA
800	EDITING							Accumulation	
01	FILM EDITOR		1000-	1-1-	13	14	28	<del> </del>	28,00
01	ASST. EDITOR							<u> </u>	1 20,00
	A331 EDITOR	<del> </del>	600-		13	12	25		15,00
01	APPR. EDITOR								+
02	EFFECTS EDITOR		750-	ļ		6			1. 22
		Assistant	400-			6	6-	<b></b>	ك, <( 2, نـ(
03	MUSIC EDITOR	<del> </del>	750-						1
		Assistant	400-	-		<u> </u>	<u> </u>	ļ	3.00 1.60
04	NEGATIVE CUTTING	Cue Sheets		2 700					2.50
			13 Reels	702-				<del></del>	2.50
06	PROJECTION	100 Have-	Dece 2						
	1	100 Hours Pre	Prod. @	25 <b>-</b> 25-				2500-	<del> </del>
07	CONTINUITY SCRIPTS							3750-	∫ ć,25
11	EDITORIAL FACILITIES	Secretarial	Room 75-					77.7	2.50
	7		Room 75-				28 12	2100- 900-	+
12	EDITORIAL SUPPLIES	Two	Rooms 75-				6/4 6/4	750-	3.75
	EDITORIAL SOFFLIES								<del> </del> -
									67
		Coding							5 00
310	MUSIC							TOTAL 800	5.00 24.52
,10						~~~~		Accumulation	<u> </u>
01	MUSIC RIGHTS & LICENSES		****						<del> </del>
			W						
			<del></del>						!
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03	COMPOSERS								70.00
03	COMPOSERS					t de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de la companya de l			50.000
03	COMPOSERS								50.000
03	COMPOSERS  ARRANGEMENTS					PA Planto mano a magala papa por Paramata planto pala para panala. Paramata panala distance panala.			
									2,000
									7,000
0.4	ARRANGEMENTS								
0.4	ARRANGEMENTS	6	Sessions						2,000
0.4	ARRANGEMENTS  MUSIC COPYING	6							7,000
0.4	ARRANGEMENTS  MUSIC COPYING	6		cluding	Fringe	S			2,000
0.4	ARRANGEMENTS  MUSIC COPYING	6		cluding	Frince				2,000
0.4	ARRANGEMENTS  MUSIC COPYING	6		cluding	Prince	S			2,000
0.4	ARRANGEMENTS  MUSIC COPYING	6		cluding	Frince	S			2,000
0.4	ARRANGEMENTS  MUSIC COPYING	6		cludina	Ehrá ne e	5			2,000
0.4	ARRANGEMENTS  MUSIC COPYING	6			Fringe				2,500 25,000
0.4	ARRANGEMENTS  MUSIC COPYING  ORCHESTRA	6	Ir		End neg				2,000
0.4	ARRANGEMENTS  MUSIC COPYING  ORCHESTRA	6	Ir		Fringe				2,500 25,000
04	ARRANGEMENTS  MUSIC COPYING  ORCHESTRA  OTHER EXPENSES		Ir		Prince	S		TOTAL 810	2,500 25,000
0.4	ARRANGEMENTS  MUSIC COPYING  ORCHESTRA			ge e				TOTAL 810	25,000 25,000 1,200 86,50
04	ARRANGEMENTS  MUSIC COPYING  ORCHESTRA  OTHER EXPENSES		Carta		30-	S			25,000 25,000 25,000 25,000
04	ARRANGEMENTS  MUSIC COPYING  ORCHESTRA  OTHER EXPENSES		Carta	ge of 60.2	30-	S S			25,000 25,000 1,200 86,50

Startin	ulation Date g Date	POST PRODUCTION Production No.	<del></del>	
Finish	ting Date	SOUND & FILM Title	-	
820				PD 174
020	POST PRODUCTION SOUND	coping Editor	Accumulation	
01		coping Facilities		3,50 2,50
03		ooping Clerk		1,00
03	SOUND EFFECTS RECORDING S	ound Effects Recording FOLEY - 20 Hrs 2 137-		2,75
04	PRE SCORING SESSIONS			
05	SCORING SESSIONS Six -	6 Hour Sessions @ 180-		
	SEX -	O WORT 262870H2 & TOO-	<del> </del>	6,48
06	DUBBING SESSIONS Six -	9 Hour Sessions @ 258-		13,93
07	SOUND TRANSFERS & RECORDING STOCK	Mag Tabe		
		Optical Stock	<del> </del>	7,50 2,50
·		Miscellaneous		Ž:
09	BURCHASES SERSES			
	PURCHASED EFFECTS			1,00
13	OPTICAL SOUND FILM & TRANSFER			3,50
14	MISCELLANEOUS EXPENSE			
	MISCELLANEOUS EXPENSE	And design of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the first of the		50
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830	STOCK SHOTS		Accumulation	
840	TITLES		TOTAL 830	1,500
			Accumulation	
			TOTAL 840	7,500
850	OPTICALS		Accumulation	
			TOTAL 850	5,000
860	POST PROD. LABORATORY PROCESSING		Accumulation	
01		500 <b>'</b> @ .252		1,890
	5	000' @ .5503 Fully Corrected		2,752
02	ANSWER PRINT	3 M' @ .5166	<del></del>	6,742
	C	Composite Release Print 9 .0717		933
03	PROTECTION MASTER PRINT	RI 13 M & .76		9,880
04	B&WREVERSAL PRINTS F	or Effects and Music Cutting 25 M @ .0658	-	1,645
06	DEVELOP SOUND NEGATIVE 1	3 M' 😩 .05		£50
06	PRINT SOUND NEGATIVE 1	3 M' 3 .C457		5):
12	16 MM PRINTS			
16	SHIPPING	Allow		2,500
17	OTHER COSTS			1,000

Accumu	viation Date			PAGE N
Starting	2 Date	Production No.		
1 (121.20)	ng Dore OTHER COSTS			
910	ADMINISTRATIVE EXPENSES	Title		#0
- 01			Accumulation	-
01	ACCOUNTING & AUDIT Year End			5,0
02	M.P.A.A. CODE FEE			3,0
03	POSTAGE			
03				رِّ ا
03	OFFICE SUPPLIES			1,0
04	MIMEO & XEROX			3,5
05	LEGAL EXPENSES & FEES Domestic			
	LEGAL EXPENSES & FEES Domestic Foreign			75,0 15,0
06	TELEPHONE & TELEGRAPH			
<del></del>				7.5
	Including: Jast Vegative			125,0
	Faulty Sto	k		+
	Errors & Cr lomprehens:	issions		
	PL & PD	-ve		<del> </del>
12	PREVIEW EXPENSES Air			
			<del></del>	5.00
13	OFFICE RENTAL EXPENSES			
				7,30
15	UNCLASSIFIED EXPENSES			2,30
		مستوار مستحد والمستوار والمستوار والمستحد والمستحد والمستحد والمستحد والمستحد والمستحد والمستحد والمستحد والمستحد	<del> </del>	
20	PUBLICITY		TOTAL 910	251,50
			Accumulation	
-			TOTAL 920	50,00
90	PRODUCTION FEES & FACILITIES		Accumulation	
	CCMPANY CVERHEAD 37.5%			
			TOTAL 930	250 27
50	OTHER COSTS - PAYROLL BENEFITS		Accumulation	2070
			TOTAL 950	2,50
				<del></del>
			<del>   </del>	
		The state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the s		
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# Approved For Release 2004/10/28 : CIA-RDP88-01314R000300010029-1 $_{\rm R~E~S~U~M~E}$

#### SAM MANNERS

\$TAT

Address:

Phones:

Birthdate:

Marital Status:

Married

Education:

B. A. Degree - Theatre Arts Major - U.C. L. A.

Experience:

Production Executive ..... In charge of all production

Herbert Leonard Enterprises, Inc.

12 Years

Filmways, Inc.

3 Years

Producer/Associate Producer Features

MGM

Warners Columbia Paramount

20th Century Fox Allied Artists

United Artists

Cine Artists

Halart Joe Tevine

Television

Numerous Features and Pilots

Series:

CBS

NBC ABC

Paramount Columbia

MGM

Various Indies ...

Route 66

Naked City Rin Tin Tin

Petrocelli Wild Wild West

Valdez Is Coming

Heaven With A Gun

Last Hard Men

Red Pony

Deadly Trackers

Something Evil

Rescue 8

Bengal Lancers
Many Others ....

Casting Director

Agent

1951 - 1953

1949 - 1951

NOTES:

Filming Experience throughout the United States, Mexico and Canada .... Europe and the Carribean.

Approved For Release 2004/10/28: CIA-RDP88-01314R000300010029-1
Directed all action sequences on Route 66, Naked City and the first year of Petrocelli.

ATTORNEYS: Loeb & Loeb

One of the largest and most respected entertainment firms in Los Angeles

LOUIS BLAU: Partner in the firm of Loeb & Loeb

Attorney for Stanley Kubric, Alex Haley, etc. Louis Blau has wide experience in packaging, negotiating and distributing in all phases of theatrical production.